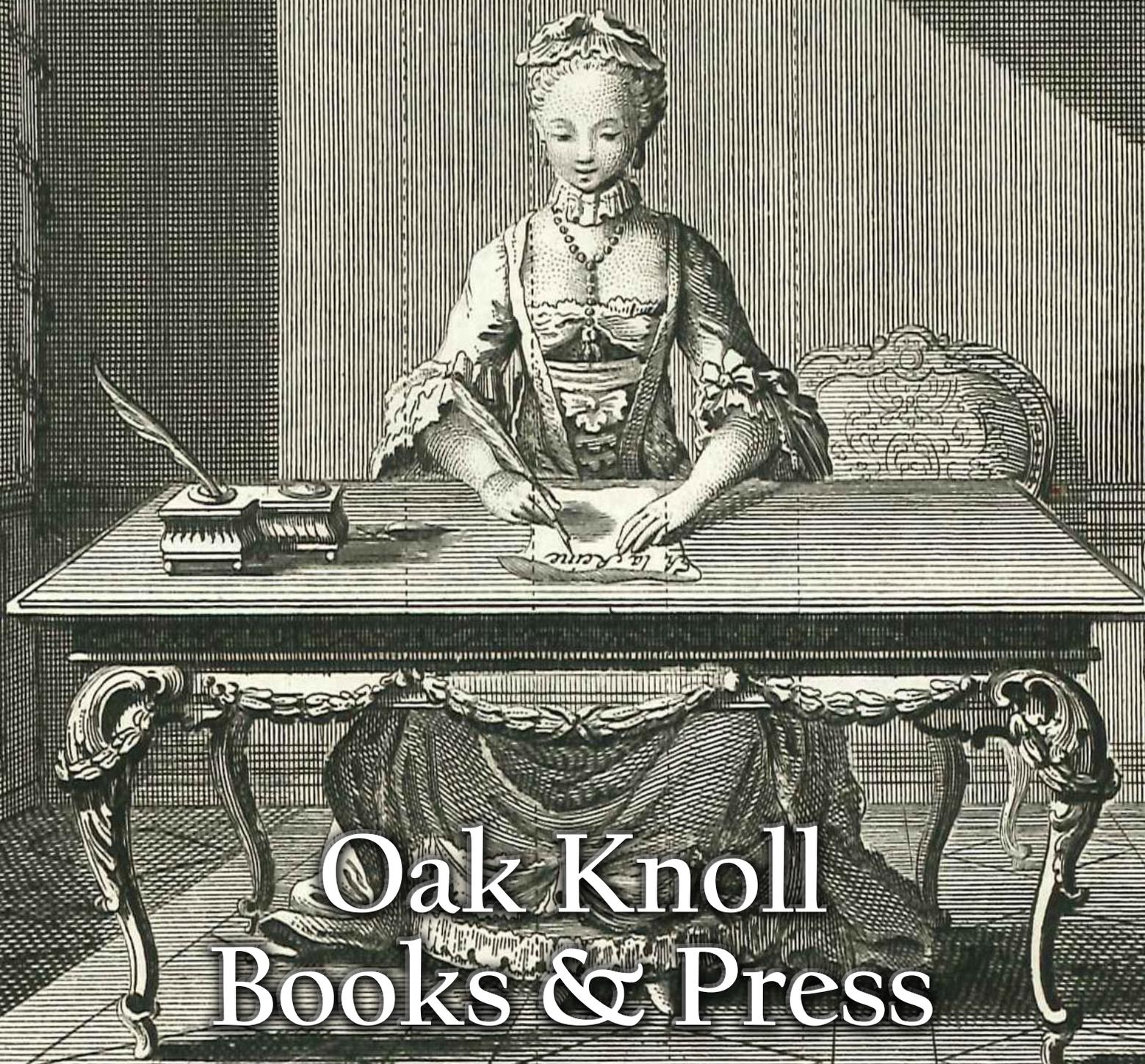


# Rare Books LA - Santa Monica 2021

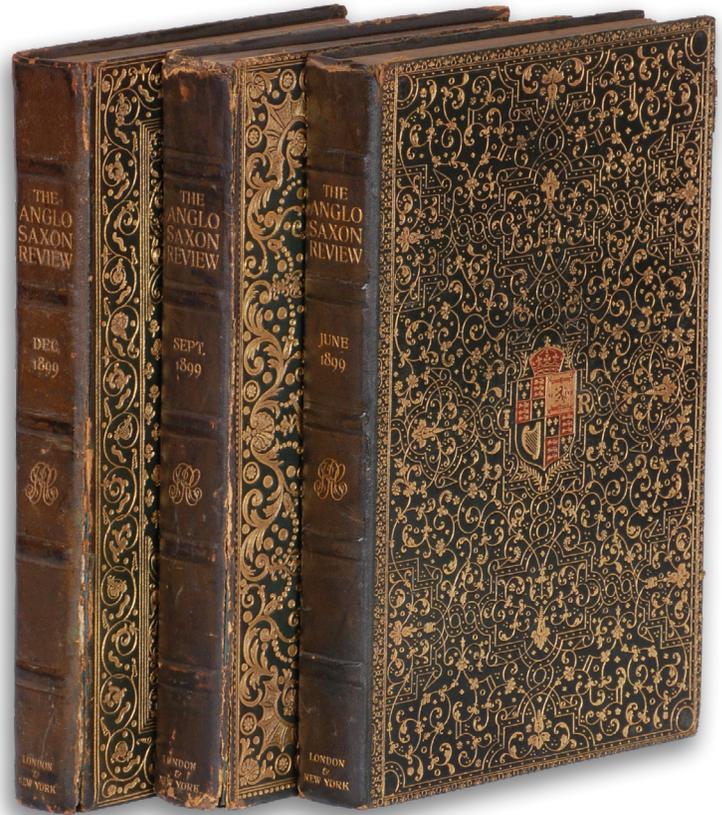
Thursday, September 30 12:00pm  
through Sunday, October 3 7:00pm EDT



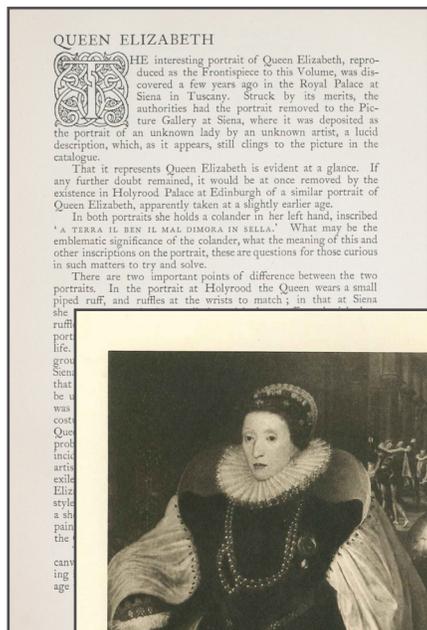
# Oak Knoll Books & Press

**THE ANGLO SAXON REVIEW**  
 A QUARTERLY MISCELLANY. VOLUMES I-III  
 edited by Lady Randolph Spencer Churchill

John Lane: London, England, 1899; 3 volumes, 4to., original full leather, gilt-stamped cover designs, top edge gilt, other edges uncut, five raised bands; (x), 255+(1), (x), 264, (x), 256 pages. \$450



Volume I (June 1899) of this periodical. Table of contents, introduction, list of illustrations. Note on the facsimile binding by Cyril Davenport, which features the royal arms, as adopted during the Stuart era, the work of an anonymous master as related by Davenport. In his analysis of the binding, Davenport presents a discussion of the development of the royal arms during the Tudor and Stuart dynasties. Davenport discounts the idea that this work does not reflect the work of royal bookbinders John and Abraham Bateman, appointed in 1604; rather, it is the work of the anonymous binder noted above, employed by the King after his coronation as King of England in 1603. Ink stamp of Gloucestershire County Library on front pastedown (only library mark). Light rubbing and scuffing at edges. Light foxing on frontispiece and title.



Volume II (September 1899) contains a Table of contents, list of illustrations. Frontispiece, six plates in text, with notes on some of the illustrations. Note on the binding by Cyril Davenport, a facsimile reproduction of a binding by the French binder Derome le jeune, with the arms of Rev. Clayton Mordaunt Cracherode, trustee of the British Museum, added. Derome is the family name of a number of binders. Nicolas Denis Derome, "le jeune" and son of Jacques Antione Derome, was noted for his use of his use of stamps based upon bird forms. Davenport further notes that, although the design "appears very elaborate, it really consists of the carefully planned repetition of a few curves and small stamps." Spine darkened. Ink stamp of Gloucestershire County Library on front pastedown (only library mark). Rubbed and scuffed along edges.



Volume III (December 1899) contains a Table of contents, list of illustrations. Note on the facsimile binding by Cyril Davenport, who notes the Jacobean royal coat of arms, dating the format for this binding to the reign of Charles I, noting similarities to the bindings made for Charles's brother Prince Henry. Davenport also notes influences other than the Jacobean designs, noting the "introduction of lighter, stamps, borders, and curves designed somewhat in the manner of Le Gascon," a great French binder noted for the "marvellous delicacy" of his tooling. The royal arms is within a rectangular panel of corner pieces, floral arabesques, with small stamps of roses, thistles, and fleurs-de-llys. Ink stamp of Gloucestershire County Library on front pastedown (only library mark). Crack along bottom of front hinge. Half title and title very lightly foxed. [Book # 128672]

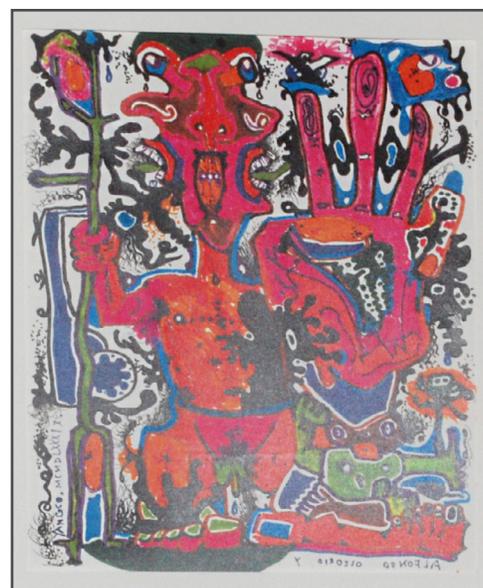
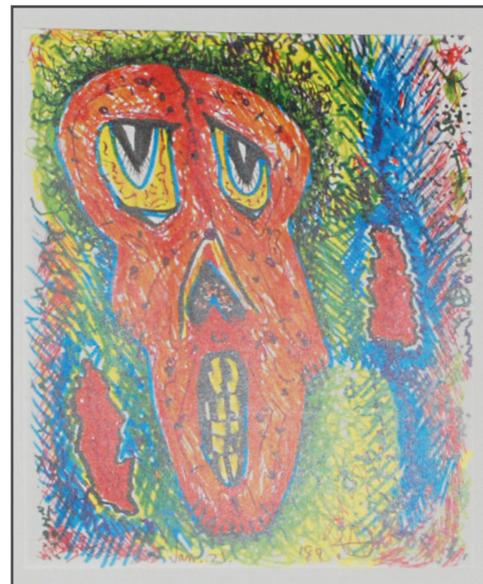
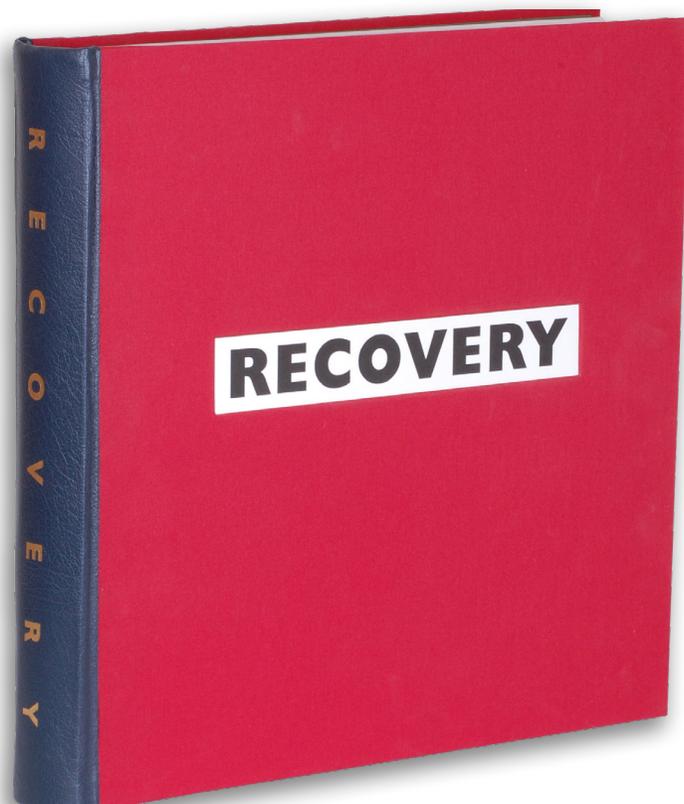


## ARTE NUEVA DE ESCRIBIR

Inventada por el Insigne Maestro Pedro Diaz Morante, e Ilustrada con Muestras nuevas, y varios discursos conducentes al verdadero Magisterio de Primeras Letras by Francisco Xavier de Santiago Palomares

Antonio de Sancha: Madrid, 1776; small folio, modern wrappers; (iv) xxviii, 136 pages. \$2,000

First edition. Forty engraved plates of calligraphic specimens. "Influential text, the result of a commission to design a more efficient national script." (Harvard/Becker 141. Bonacini 1353; Berlin 5248; Cotarelo y Mori II, 145; Palau 210612, 299945). Includes engraved additional title, lacking errata leaf. Spine cracked completely through; blank lower outer corner of letterpress title restored. With fore edge trimmed, minor soiling on some plates, page 136 torn in several places, and plate 33 wormed (probably supplied from another copy). [Book # 96419]

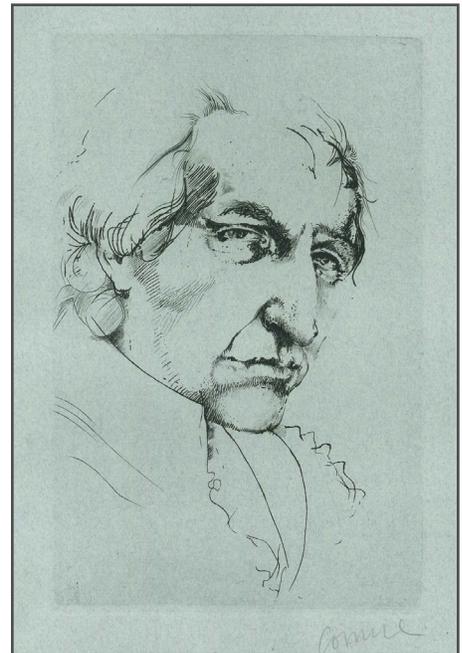
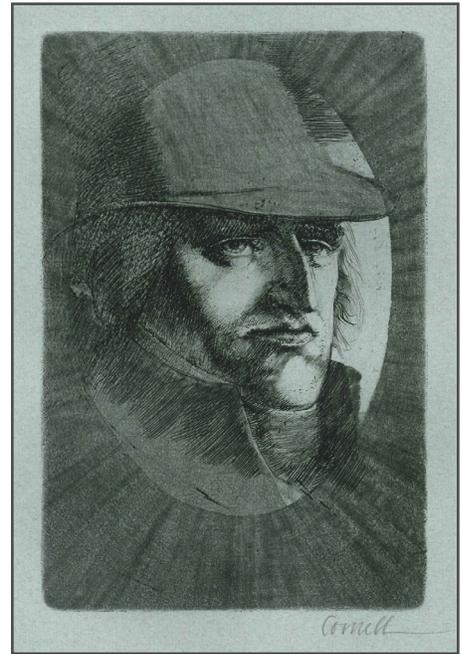
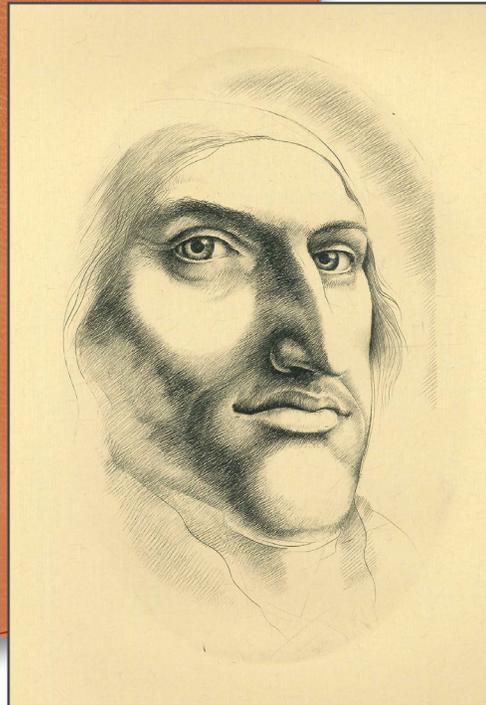
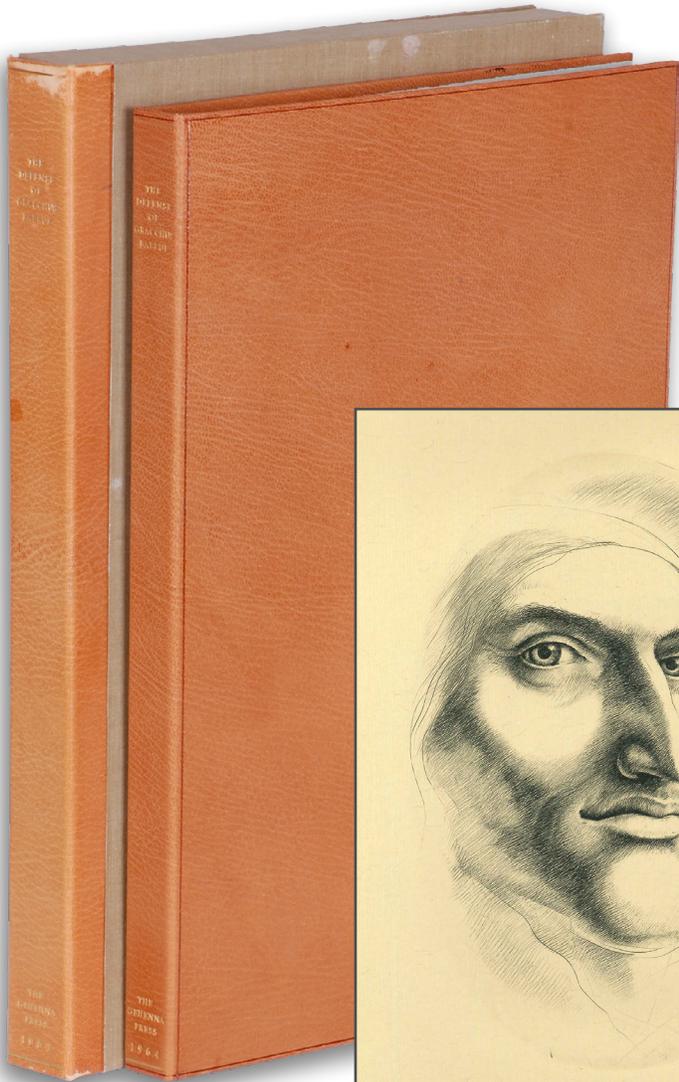


## RECOVERY THE HOSPITAL DRAWINGS OF ALFONSO OSSORIO

Center for Book Arts: (New York, 1995); 17.625 x 16.875, hardcover; not paginated. \$3,500

First edition limited to 100 signed and numbered copies. Alfonso A. Ossorio (1916-1990) was an abstract expressionist artist who was born in Manila and produced a body of work that remained consistently international in scope. His early fascination with Surrealism gave way to Abstract Expressionism although he continued to be influenced by his native Philippine Catholic folk art as well as the modernist techniques of Informel and assemblage. Instead of completely abandoning one set of principles for another, he would continue to incorporate those features he most favored into his next series of compositions which resulted in complex and multifaceted works.

In failing health, he was hospitalized from January 17 to February 8, 1989 and December 3 to 5, 1990. Given some markers and watercolor paper, he began a series of drawings that would become this striking collection of forty-two images. The publication was designed by Richard Minsky, with texts by Rose Slivka, Dr. Lewis Thomas and B.H. Friedman. Each print, mounted and matted on Stonehenge paper, was printed on Permalife paper and authenticated in the margin with the seal of the Ossorio Foundation. [Book # 103053]



**THE DEFENSE OF GRACCHUS BABEUF  
BEFORE THE HIGH COURT OF VENDOME**  
edited by John Anthony Scott

Gehenna Press: Northampton, 1964; 2 volumes, 4to., full leather  
chemise laid in a cloth-covered clamshell box with a leather spine; (ii), 83, (5) pages in addition to 21  
etched portraits printed on special paper and loosely inserted throughout the text. \$650

Printed in an edition limited to 300 numbered copies; this copy is not numbered but has a press mark in orange and is signed by Baskin. (Brook 36). Contains twenty-one etched portraits, twenty signed by Thomas Cornell on blue Fabriano and an unsigned frontispiece printed on white paper enclosed as unbound, uncut signatures in case. Selected for translation in this volume is the first part of Babeuf's general defense, for it contains the heart of his plea and constitutes in its own right a document of great value for the historian of the French Revolution, for the political scientist, and for the student of Babeuf's life. The paper is Nideggen made in Germany, and the pressman was Harold McGrath. The suite of etchings were printed by Emiliano Sorini in New York and it was designed and produced by Leonard Baskin. [Book # 128745]

## IL LIBRO D'ORE DI BONAPARTE GHISLIERI

Facsimile with accompanying hardcover commentary  
by Massimo Medica

Franco Cosimo Panini: Modena, 2008; 8vo., morocco binding adorned with silver and enamel work and semi-precious stones, clamshell case; 274, 247 pages.

\$11,250

One of 980 copies. This extremely refined masterwork of the Italian Renaissance (1503) was commissioned by Bonaparte Ghislieri, who belonged to a leading family of Bologna. Also Bolognese was the calligrapher, Pietro Antonio Sallando (a grammarian at the city's university and a renowned calligraphy master).

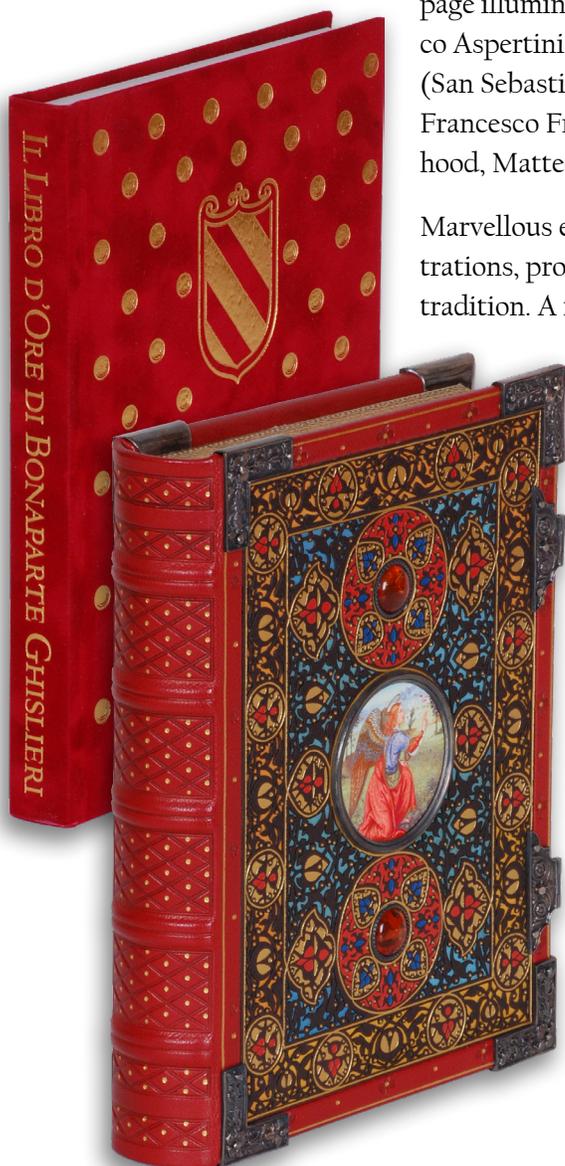
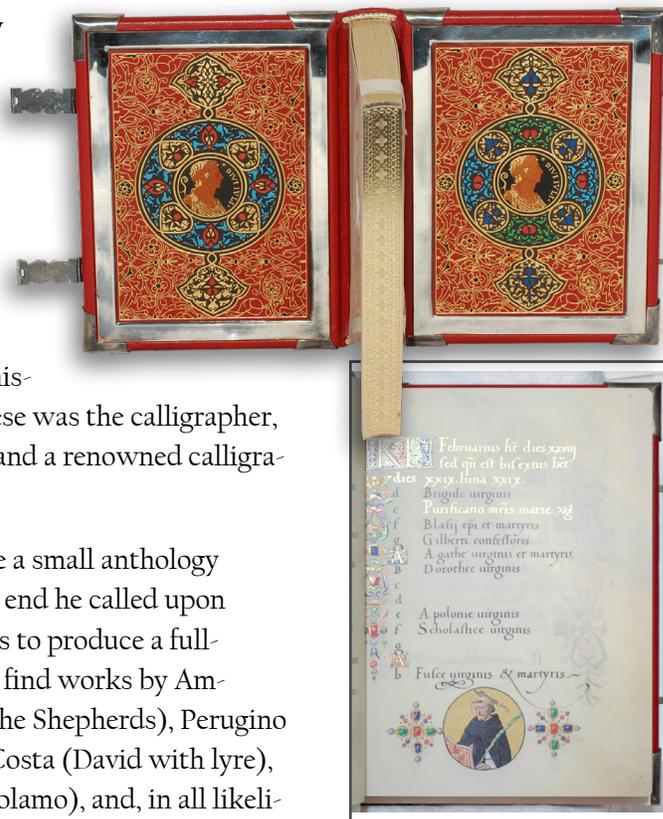
A treasury of masterpieces: Ghislieri's intention was to produce a small anthology of the finest illuminations in central and northern Italy. To this end he called upon a number of the leading artists of this period, each of whom was to produce a full-page illumination. Thus, we find works by Amico Aspertini (Adoration of the Shepherds), Perugino (San Sebastiano), Lorenzo Costa (David with lyre), Francesco Francia (San Gerolamo), and, in all likelihood, Matteo da Milano (Annunciation).

Marvellous embellishments: Notable, too, are the embellishments framing the illustrations, produced with an abundance of floral motifs and references to the classic tradition. A number of pages include fragile, fantastic, grotesque figures inspired by the decor of the Grotte of the Esquiline Hill in Rome.

The morocco binding, with its finely executed floral motifs on polychrome silk satin, is quite remarkable. The covers are adorned with two bezels or settings for semi-precious stones and two centrally positioned roundels for the figures of the Annunciation.

The work's original owner (as indicated by the coat of arms) was Bonaparte Ghislieri, who was elected a senator in Bologna following the assassination of his father, Virgilio, in 1523. When the codex was produced, Bonaparte Ghislieri was still rather young and it may be that this Libro d'Ore had been commissioned by Bonaparte's father for his sons' use. The codex passed from the house of Ghislieri into the hands of the Albani family of Urbino, where, according to record, it was to be found in the eighteenth century. In the nineteenth century, the work reached Britain, where it was purchased by Henry Yates Thompson in 1897. It has been at the British Library since 1941.

The work is accompanied by a book with commentary, edited by Massimo Medica, with writings by Giancarlo Benevolo, Peter Kidd and Massimo Medica. Facsimile is present with the accompanying commentary and a clamshell case. [Book # 105364]

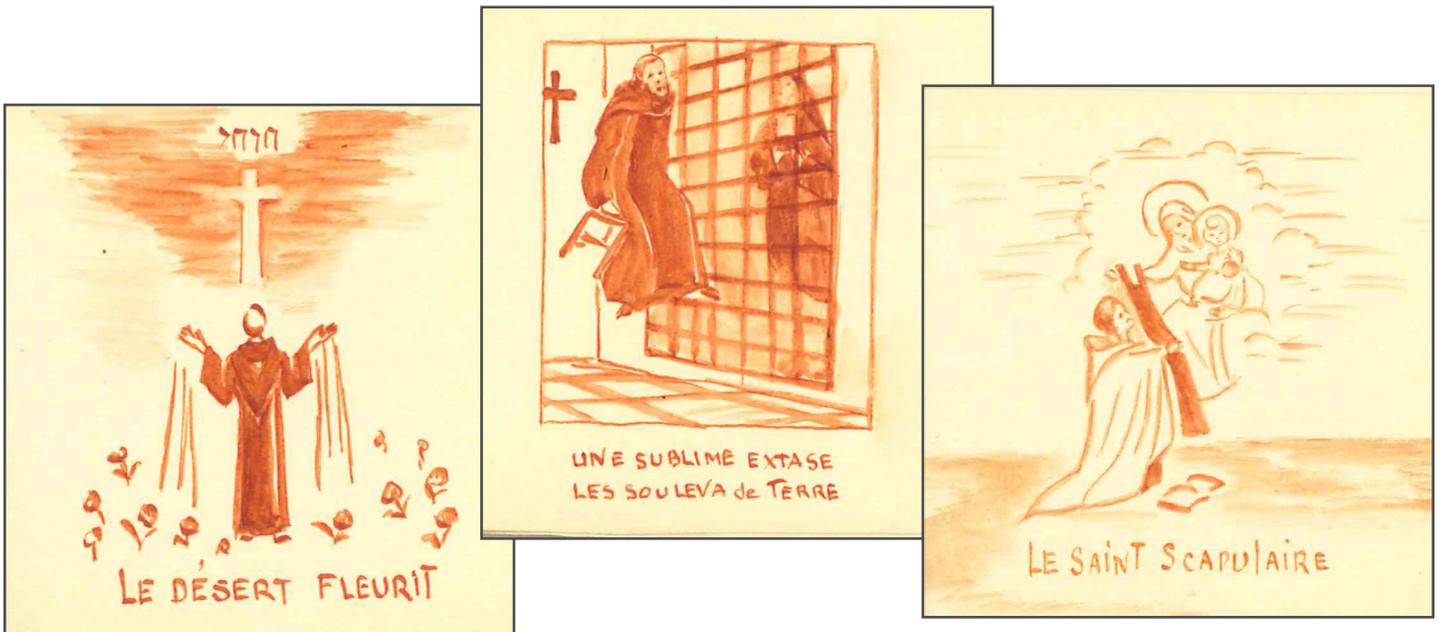




## LE CARMEL, STE. THÉRESE, and ST. JEAN DE LA CROIX

The Carmelites: France, 1961; 6 volumes, miniature books (6.4 by 6.5 cm.), leather with title gilt-stamped on spine (3 volumes), vellum (3 volumes); unpaginated. \$1,500

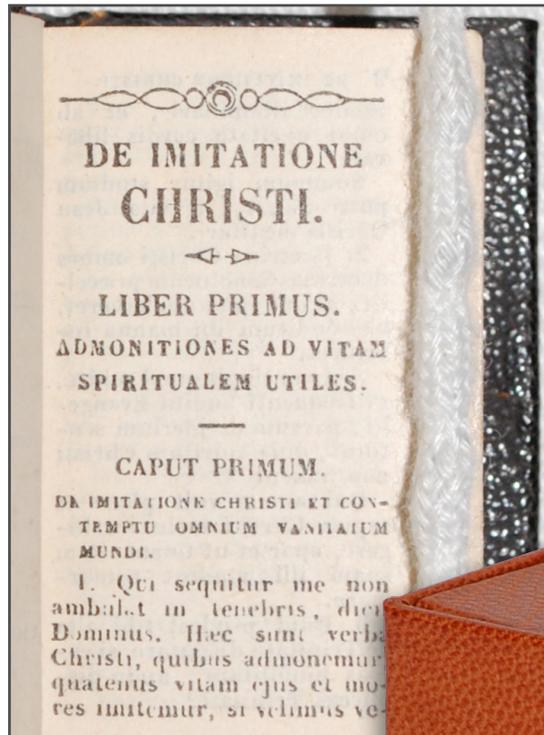
Text in French. Leather covers slightly rubbed and scuffed. Slipcase of Le Carmel cracked. Else near fine condition. Three volumes manuscript, three volumes facsimile. Manuscript volumes illustrated. Facsimile volumes on Japan vellum. Each volume with introduction and table of contents. Some include a note to the reader. Published by the Carmelite monastic order of France. Includes works from Mt. Carmel (according to Old Testament accounts, site of the confrontation between the prophet Elijah and the prophets of the Phoenician deity Baal), St. Theresa (1515-82), and St. John of the Cross (1542-91). [Book # 134064]



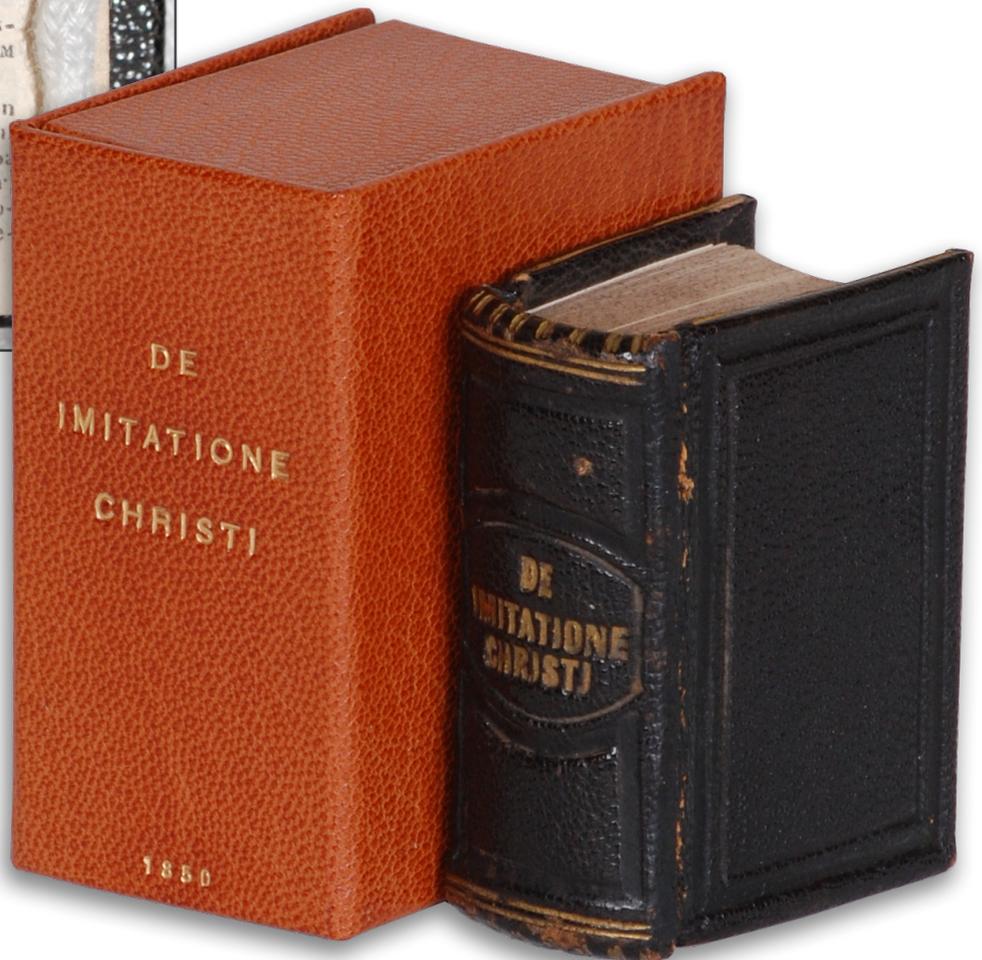
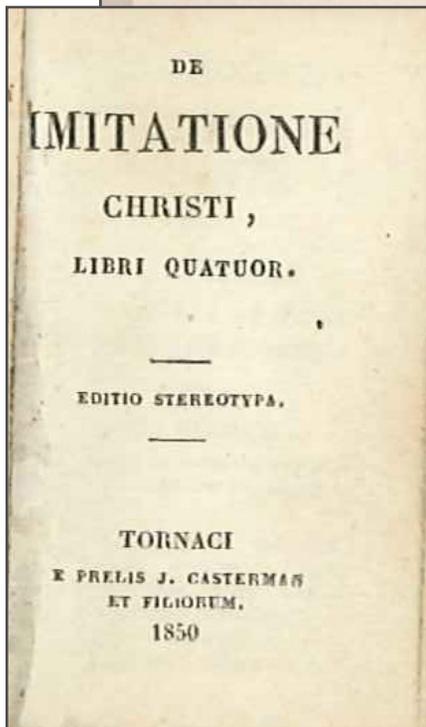
## DE IMITATIONE CHRISTI, LIBRI QUATUOR

(by Thomas à Kempis)

E. Prelis J. Casterman et filiorum: Tornaci (Tournai), Belgium, 1850; miniature book (7.5 by 5.0 cm.), contemporary brown morocco, spine gilt-stamped, leather clamshell box; (x), 155+(1) pages. \$1,000



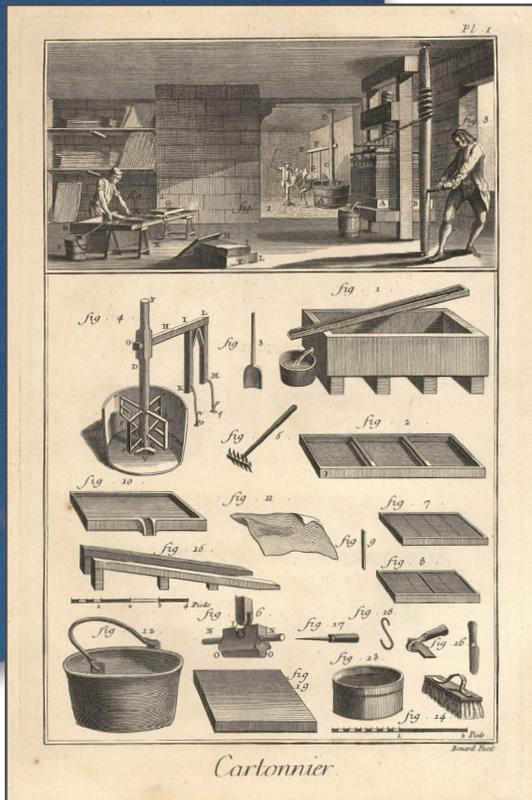
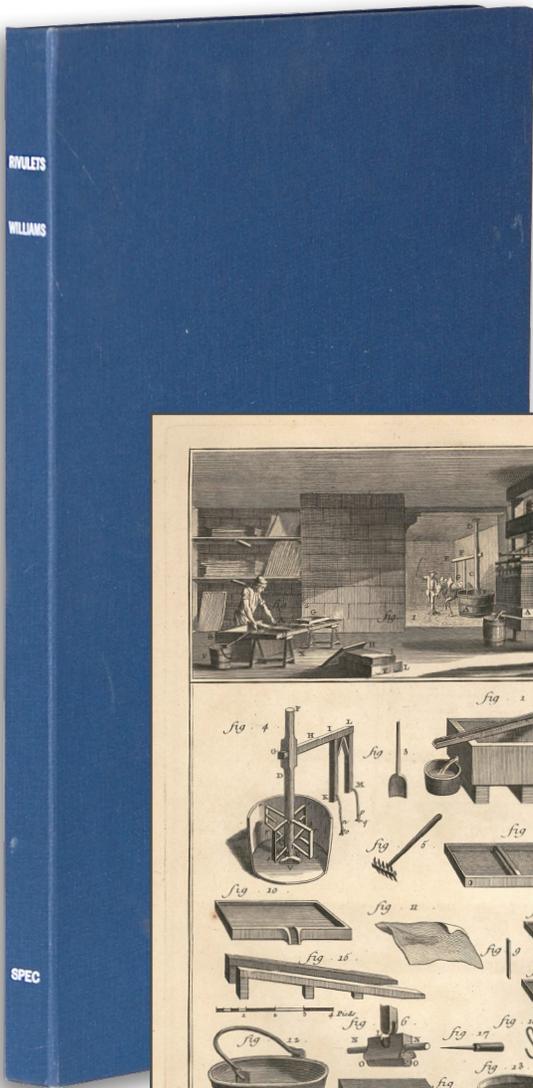
Text in Latin. A noted Christian devotional work by a medieval saint. Wood engraved frontispiece, "Salvator Mundi" portrait of Christ. Very light rubbing and very light foxing in text. Latin text in 2 1/2 point type cast by Guiraudet et Jouaust (Bondy) although Brunet III, 416, asserts that the type was cast by Henri Didot. In a beautiful signed binding with "DAVID" stamped in gilt on the lower portion of the front panel. [Book # 134051]



## COLLECTION OF MATERIAL RELATED TO PRINTING AND ALPHABETS FROM DIDEROT'S ENCYCLOPÉDIE

André le Breton, Michel-Antoine David, Laurent Durand and Antoine-Claude Briasson: Paris, France, 1763-1770; folio, leaves, some bound, in clamshell box; variously paginated. \$2,250

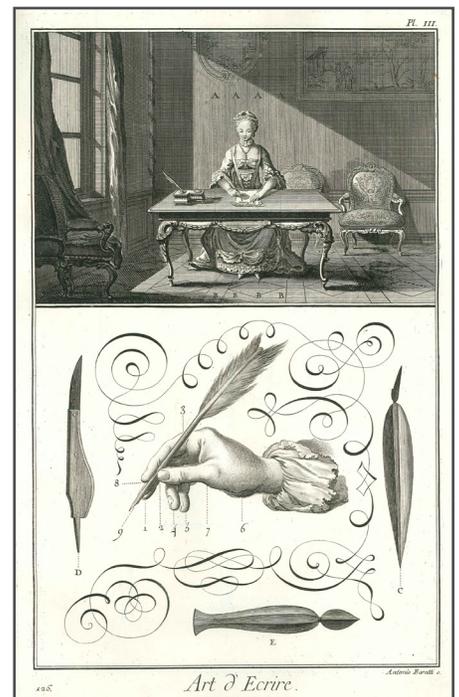
Text in French. A collection of seven items removed from the text of Diderot's Encyclopédie.



1. "Cartonnier et gaufreur en carbon" (Boardmaker and board embosser). Two plates from Volume II (1763). Includes an engraving of a boardmaker's workshop at the top of Plate I. Also includes engraved illustrations of various tools.
2. "Parcheminier" (Parchment maker). Seven plates from Volume VIII (1771). Includes an engraving of a parchment maker's shop at the top of Plate I, along with numerous engravings of various tools. With two pages of text with descriptive information about the plates.
3. "Fonderie en caracteres" (Typefoundry). Eight plates from Volume II (1763). Includes an engraving of a typefoundry at the top of the first plate, along with numerous engravings of various tools.
4. "Caracteres et Alphabets de langues mortes et vivantes, contenant vingt-cinq planches" Extracted from Diderot, Denis

and Jean Le Rond d'Alembert, eds., Encyclopédie, ou Dictionnaire Raisonné des Sciences, Arts et des Metiers. Pp. 1-17, 18 blank, followed by 25 copper-engraved plates, depicting alphabets and characters of more than 40 languages, including Assyrian, Hebrew, Chinese, Tibetan, Japanese, and Bengali. The explanatory text presents a detailed account of scholarship current at the time of publication.

5. "Ecritures" (Calligraphy). Bound with item 4. 17 pages of text with 16 plates, with numerous calligraphy specimens. Plate II, III, IV have engraved illustrations of calligraphers and writing instruments.



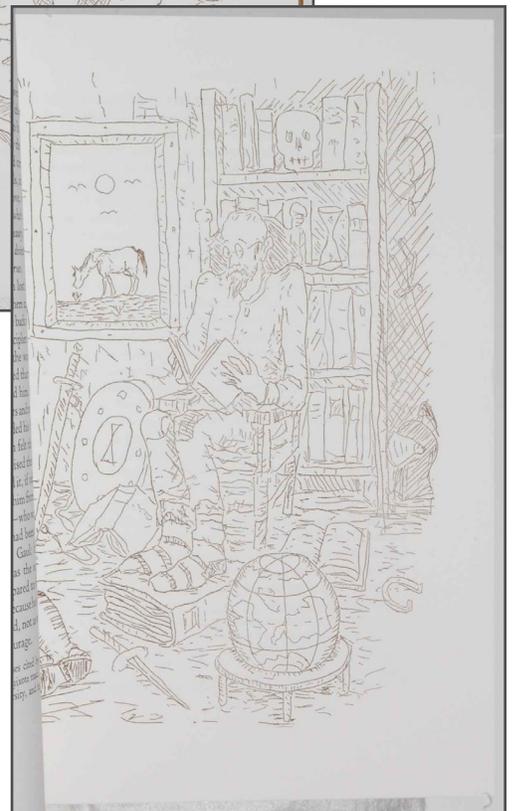
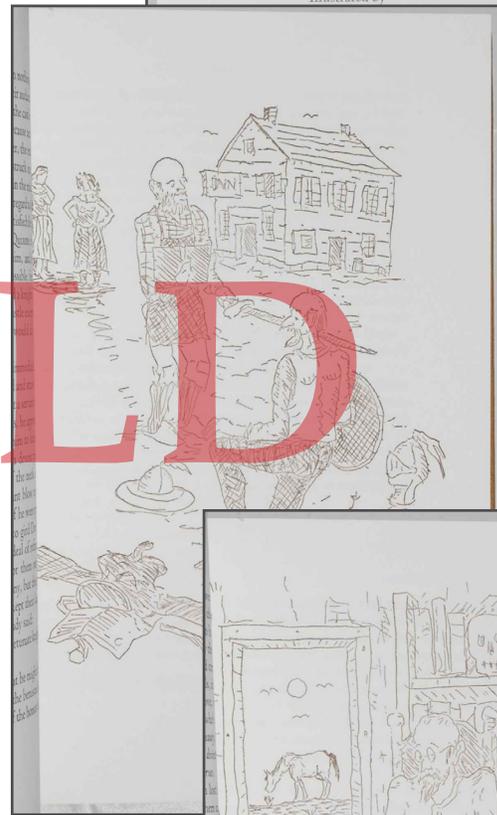
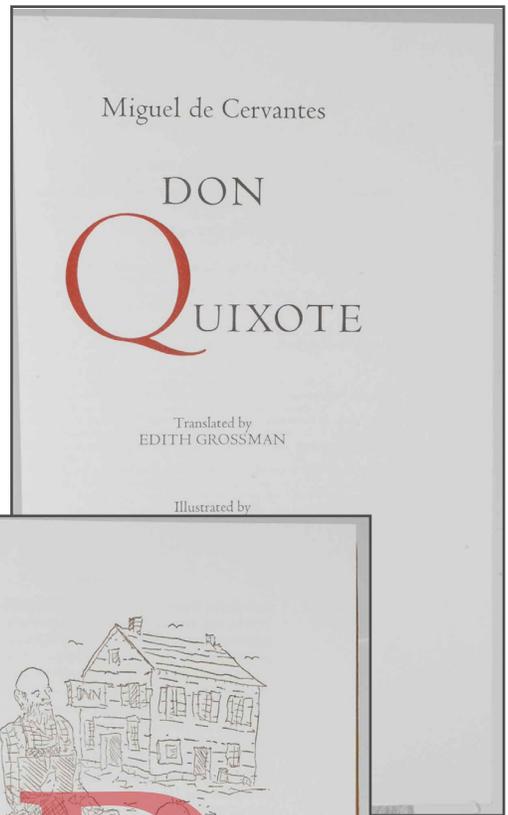
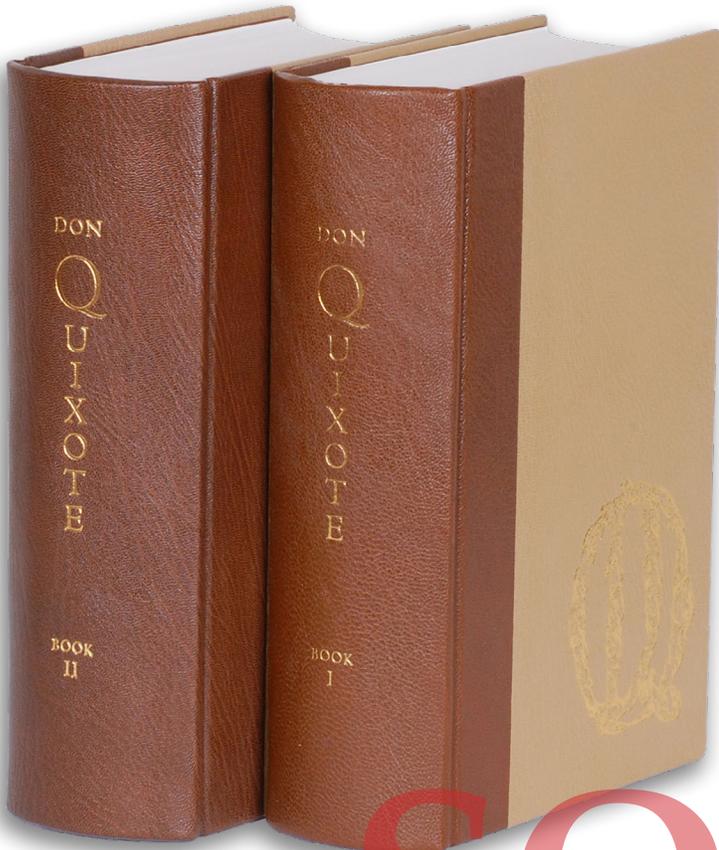
6. 4to version of Item 1 above.

7. One leaf illustrating Syriac and Arabic alphabets, noted "P.L. Charpentier, sculp." at bottom of page.



A small label with the name of J.C.F. Kenny, Esq., of Kilclogher, Co. Galway, Ireland, a subscriber to the Royal Irish Academy in the 1850s. See Proceedings of the Royal Irish Academy 6, 1853-1857 (Dublin: M.H. Gill, 1858), lxix. [Book # 131266]

Signed by illustrator, William T. Wiley



**SOLD**

## DON QUIXOTE

by Miguel de Cervantes Saavedra

The Arion Press: San Francisco, CA, 2009. 2 volumes, 8vo., half brown morocco over tan paper covered boards, paper covered boards slipcases. 574, (2); 627, (4) pages. \$2,500

One of 400 numbered copies signed by the illustrator. A fine set with the prospectus loosely inserted. Illustrated with 42 full-page prints for Book I, and 55 for Book II etchings by William T. Wiley. Designed and produced at the Arion Press by Andrew Hoyem. This first of two volumes is the eighty-sixth publication of the Arion Press. The second volume was published separately a year later. Edith Grossman's translation is a revelation, simultaneously classic and contemporary, eminently readable, and above all hilarious. [Book # 136262]